



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BOOK REVIEWS

GEORGE INNESS—THE MAN AND HIS ART, BY ELLIOTT DAINGERFIELD. Privately printed by Frederic Fairfield Sherman, New York. Price \$10.00 net.

Only a limited edition of this book was published—two hundred and fifty copies being printed on Italian handmade paper—and its obvious intent was that of tribute to one much beloved as well as admired. Mr. Daingerfield writes intimately of his life-long friend and brings the reader into close personal relation with him. As Inness the man now lives in his works the trivialities of his character are forgotten and the most significant portion of this monograph will be found to be that which refers to the painter's methods and technique. One of the laws, Mr. Daingerfield says, which Inness laid down for himself and afterwards followed relentlessly—"an interesting postulate giving beautifully balanced results"—was: "From the horizon (not the sky line) to the nearest point—the bottom of the canvas—there shall be three great planes; the first two shall be foreground, the third, or last, shall contain all the distance. The subject-matter must not be within the first plane, but behind it, and whatever reaches above the horizon line, by its size and proportion becomes subject-matter—therefore trees that find their plane within the first great section are too near, and perforce must be cut off at the base to force them away. So, too, a figure, wherever placed, must not reach above the horizon, else it becomes subject-matter and therefore a figure picture." Further interesting insight is given into Inness's methods, but with the caution to students, in some instances, that this painter was in such matters a law unto himself and not one to be imitated with expectation of similar result. The volume contains twelve full-page illustrations, two of which are in color. The text, which occupies only forty-eight pages, is set forth in handsome type and with uncommonly broad marginal spaces at the lower edge and side. Apparently no pains were spared to present the work in as beautiful form as possible.

ART IN FRANCE, BY LOUIS HOURTICQ, Inspector of Fine Arts in the City of Paris. Charles Scribner's Sons, New York, Publishers. Price \$1.50 net.

This is a third of the series of handbooks in the *Ars Una: Species Mile* series which when complete will constitute a general history of art. It is uniform in size and character with "Art in Great Britain and Ireland" and "The Art of Northern Italy" which have previously been reviewed. An enormous amount of information is given in these little books, concisely, clearly and accurately, and as reference books, or for outline study, they are invaluable. A large portion of their attractiveness and worth is derived through their numerous small inset illustrations which in themselves serve as a pictorial record and literally illumine the text. M. Hourticq writes informingly and at the same time in a most engaging manner.

MATERIALS FOR PERMANENT PAINTING. A MANUAL FOR MANUFACTURERS, ART DEALERS, ARTISTS AND COLLECTORS. BY MAXIMILIAN TOCH. D. Nostrand Company, New York, Publishers. Price \$2.00 net.

An enormous amount of valuable information is given in this little book which can be heartily recommended not only to those for whom it was specially written but to all who give thought to paintings. The author, who has given many years to study and scientific experiment, declares absolutely false the theory that the old masters were more successful than modern painters because their pigments were better than those which can be obtained today. The fault, he says, lies not with the pigments but their manufacture and use. An interesting light is thrown on Impressionism with regard to the scientific correctness of its theories; and much that is exceedingly worth knowing and remembering is set down in chapters which treat of the causes of cracking of paintings, renovation, varnishes, permanent and fugitive colors and their combinations. Furthermore, a classified list of pigments is given which sets forth the source, characteristics and merits of each of about two hundred.